



Pragmatic Expression in Aashadh ka Ek Din

(In Context of Communicability of Theatrical Language)

Dr. Meena Kumari

Assistant Professor, Dept. of Hindi & Modern Indian Languages, University of Allahabad, Prayagraj, India

Received: 09 Jan 2026; Received in revised form: 13 Feb 2026; Accepted: 18 Feb 2026; Available online: 21 Feb 2026

©2024 The Author(s). Published by Infogain Publication. This is an open-access article under the CC BY license

(<https://creativecommons.org/licenses/by/4.0/>).

Abstract— Drama is a living experience that gets its vibrancy on the theatre itself. Although drama, like other literary genres, is also a medium of linguistic expression, and being worded, the expressive power of language will be given as much importance to it as in a story or novel, but even if it is worded, it cannot be called empty literature. Being interactive, the verbal element (interactive language) becomes the main element in the play. The play reaches from creator to director, from director to actor and from actor to audience, and in this journey, (theatrical) language plays most important role. On this platform the uniqueness, originality, complexity every aspect of the play starts to become apparent. In this context, the concept of theatrical language becomes important, because it is the theatre that communicates the play to the observer through various colour devices. In this research paper, an attempt has been made to understand the relationship and psychology of characters in the context of the codes, signs and monolithic phonemes contained in theatrical language and their social pragmatics in the play 'Aashadh ka Ek Din'. An attempt has been made to analyze the meaning, sound and effect hidden in the dialogues of theatrical language.



Keywords— Code language & Style, Play (Drama), Pragmatics, Theatrical Language, Tone

INTRODUCTION

Play (Drama) is a living experience that gets its vibrancy on the theatre itself. Although drama, like other literary genres, is also a medium of linguistic expression and being worded, the expressive power of language will be given as much importance in it as in a story or novel, but even if it is worded, it cannot be called blank literature. Being interactive, the verbal element (interactive language) becomes the main element in the play. The play reaches from creator to director, from director to actor and from actor to audience, and in this journey, language plays an important role. On this platform the uniqueness, originality, complexity, every aspect of the play starts to become apparent. In this context the concept of theatrical language becomes important, because it is the theatre that communicates the play to the observer through various colour devices. A play is composed on two levels. The first time, when the play is written and the second time, when it is staged. Therefore, a new language that is created in this process of staging is called theatre language. In fact, the basic purpose of any composition is communication in other

literary genres, language plays an important role in this communicability and through this, the composition works to awaken the thought while making space in the reader's mind. But in the context of drama, this language assumes a special form and becomes "theatre language" which proves the meaning of drama through various paralinguistic concepts. We can say that colour and paralinguistic language is a kind of coordination and adjustment and it is not a fixed or static language. It is constantly changing and so there is always scope for new additions and improvements. Dr. Girish Rastogi expresses this in his words :

"Theatre is not a ready-made language, it is a freshly synthesized language. We can experience it only in its totality, a totality and synthesis that is not predetermined. Many creative elements, many art forms, subtle aesthetic experiences come and join it, they also become integrated in it and also keep on giving themselves independent experience."

In other words, the design of the theatre language of a play involves many elements. It does not remain limited to words but expands on a wide spectrum and includes different mediums and aspects within the language. At the creative level, a language is born in the form of theatre through which even abstract ideas find meaningful expression. It is worth mentioning here that the theatre language of a play can be studied and analyzed on the basis of various components and patterns.

HEADINGS

Language and Interactive Structure of the Drama

These can be considered as a basic component of the composition of theatre language, because it is a fundamental truth that drama is a literal art despite all the colourful and non-linguistic mediums. Although it is true that drama is visual-poetic and therefore its language is not merely a language of terms nouns, pronouns, verbs, adjectives, etc.—it expresses itself with the expressive abilities of visual-legislation, acting, and colour-elements, but in fact whatever emerges as a visual in the form of drama on the stage, It is dependent on language and emerges between the line of the language. From this point of view, the importance of the language and interactive structure of the play increases for the study of theatre in the context of language.

Language is a comprehensive system of expression and communication. In the absence of language, not only the social but also personal status of man becomes useless. Dandi has said this keeping in mind the importance of language

*Idmandhatamh kritsnanm jaayet
bhuvanrayam,*

*Yadi shabdahvyam jyotish sansaram n
dipyate*

Broadly, languages are those means which are used in human society for exchange of ideas, but under linguistics, language does not take such a broad meaning but is called "the group of meaningful sounds emanating from the human mouth, by which people of particular society exchange thoughts with each other. "

In fact, "the language of drama is the language of life with which the emotional feelings, postures, actions and situations of the human mind are always connected, so it contains the echo of the notes of sensation different from the language of the book, which comes alive with the actor's evocations. In fact, there is enough truth in the statement that the language of the play leaves considerable margins."²

Theatrical language is embedded in dialogues and the dialogues depend on the speaker and listener according to the expectations of the genre. In this process, one message is sent/passed and the other receives it. A general reference code for the message must be physical presence, psychological status, etc. Thus, contextual interpretation of language depends on code, code style, code tone. In the words of Dr. Ravindranath Shrivastava "The message of the speaker and the listener is predisposed to the code which is almost identical or similar in nature in terms of the linguistic consciousness and knowledge of the speaker and listener. There is a context to the message which can be said to be a connotation of the elements of the external and internal world. For the transmission of codes and messages, there is a medium of physical or mental connection between the speaker and the listener, which becomes a means of establishing contact between them".^{3f}

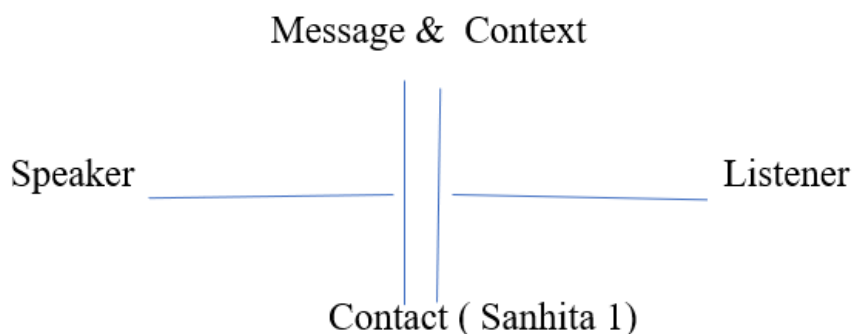


Fig.1

In a play, the character moves from one code to another depending on the participant, the characters, the country, the atmosphere, the verb, the context and the dramatic situation. Language is the product of action and

action is the product of language. All this situation is not mechanical, in which the element of individuality is no less important.

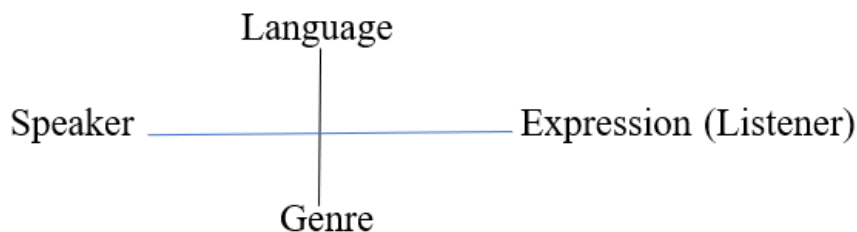
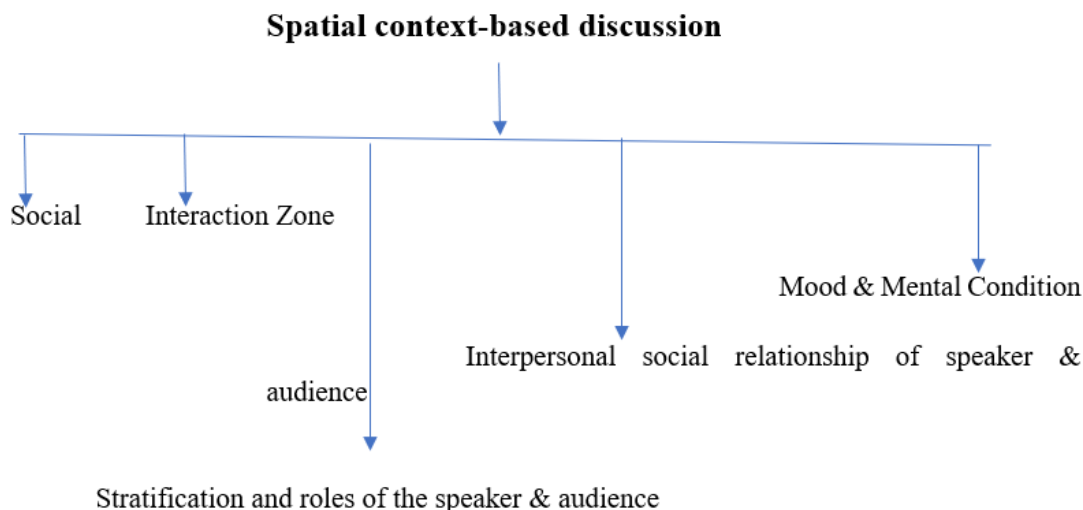


Fig.2



Social interaction zone
(Through house objects in symbolic form)

Fig.3

1. A Burning Lamp (Indicative of Mallika's Life)
2. Bhojpatra wrapped in silk cloth (symbolizing the spirit of Mallika)
3. Stag cub (symbol of sensitive heart)
4. Matul's broken leg (the result of greed for material life)
5. In the second and third numbers, the flash of lightning, deep darkness, intense clouds, thunder, the word of rain (Mallika's pain, inner pain, a symbol of unhappy life)
6. Mallika's blank pages (an indicator of her hope and waiting)
7. Swastika, conch and lotus symbols on the walls
8. Scattered birch leaves
9. Broken Modha
10. Torn garment with stitches
11. Broken Aquarius
- 12 Two inked pots near the stove

Social conditions of the speaker audience and their interrelationship

(Dramatic preference order)

1. Kalidas
2. Mallika
3. Ambika
4. Vilom
5. Maatul
6. Priyangumanjri
7. Dantul
8. Nikeshp
9. Rangini
10. Sangini
11. Anuswar
12. Anunasik

Reciprocal Social Relationship of Speaker Audience & Mood and Mental Condition :

The medium of expression is code, that is, if the expression of ideas is done through a linguistic medium, then it is called code. Language is a system of relationships between

different elements of composition and non-individual mediums.

In the language of drama, it is important how much they match our experiences and possibilities. There is no doubt that there is variety in the language of the play due to social reality. There is a difference in the application of language due to innumerable factors such as context, scope, character position, aptitude, attitude, relationship formula.

The code language of Aashadh ka ek din drama is Hindi Sanskritised and that language is mandatory for that background. Despite being a Sanskrit language, this play is successful in conveying its communication to the general audience. Along with the formation of the Natya Bhasha, this play is an example of a language that has poetic fluidity and vibrancy that brings poetic experience and dramatization closer. The poetic form of the language of the play, which is like Mallika, immersed in the emotional flow and with a poetic personality like Kalidasa, is also necessary. On the first day of Ashadha, when Mallika comes drenched in rain with Kalidasa, the sweetness of poetic narration is reflected in that description.

("Neelkamal ki tarah komal aur Aadra, vaayu ki tarah halka aur swapna ki

tarah chitramay. Main chahti thi use apne mein bhar loon aur aankhein moond loon ")

Soft and gentle like the blue lotus, light like the wind and pictorial like a dream.

I wanted to stuff it in myself and close my eyes."

4

Rakesh's first and real identity of theatrical language is the deep connection between language and physical activity with language and state of mind. Mallika's taking the book, keeping, in the first issue of the play itself, Ambika's taking a long breath looking at the window while cracking paddy in the chhaj and the opposite of lighting the extinguished lamp with fire wood, says a lot in unspoken words. Mohan Rakesh has also said, "The real act of words does not lie in words but in between words... I think the language of Ashadha ka ek Din is more phonetic, symbolic and takes many forms because there are many modern allusions to this play. There are many satires on current situations, ironies and today's questions – there are different types of characters, so the language is different in its composition despite being the same."⁵

The weaving of words and sounds in the language of this play to depict emotions and scenes such as conceit, satire, pain, euphemism, annoyance, simplicity, etc. is remarkable.

(Nahi, tum kashi nahi gaye. Tumne sanyas nahi liya. maine isliye tumse jane ke liye kaha tha....maine isliye

nahi kaha tha ki tum jakar kahin ka shashan bhar sambhalo)

(No, you didn't go to Kashi. You did not retire. I asked you to leave... I did not say that you should go and take charge of somewhere)⁶

In this play, Rakesh has not only chosen the appropriate words according to the context of the NAME, but has also given its full meaning because here the words are related to the state of mind, conflict and character of the character. Rakesh 'NAME' has presented a good example of semantic contagion by holding the same word from place to place.

Ambika : (Yah kaisi vichadhara kai?) What kind of ideology is this?

Nikeshep : (Vichakshanta) Reflection ?

Ambika : (Vichakshanta to hai) There is a deliberation.

Nikeshep : (Isme Vichakshanta kya hai Ambika?) What is the objectivity in it?⁷

All Ambika's hatred, resentment, all her feelings towards Kalidasa are embodied in this word. Here's how Om Shivpuri expresses his views about Rakesh's theatrical language as an actor: The man had a sense of what vocabulary could describe today's total rhythm. Not a single word of his plays is artificial. Put all three of his plays together to see how the man is searching for language ⁸

In conclusion, this play by Mohan Rakesh presents the theatrical language in an original and creative manner.

Code-style - There are two distinctions of code style :

(+) **Application** (-) **Contrivance**

(+) The application includes specific use of language and not general such as 'Your Majesty' for a judge, 'My Lord', words and phrases about justice, large compound sentences, etc.

One Day of Ashadha, the style of all the characters of the play is visible in different forms. In style form, language is expressed in the form of formal-informal, elegant, vulgar encouragement, etc.

(++) **Respect** (--) **Affinity**

On the arrival of Rangini and Sangini, Mallika's statement that – Yes – Yes . Let's... Have you come to my place? ⁹

and

Priya says to Mallika to welcome Priyanganjari, "I do not know how to treat you? If you take the seat, then I will take it for you.... "¹⁰

Both the above statements (++) are expressing a sense of respect, and so affinity was missing. In formal relationship and situations when a person wants to draw a boundary with Speaker or listener, he/she talks with additional respect. So Talks between Mallika and Priyan

(+) Veneration (-) Intimacy & Affinity

Ambika's statement to Matul, "Mallika bring a seat from inside for Matul"¹¹

and

Mallika hears that Priyangumanjari has ordered the cremation of her house and says-

"You are very generous. But we are used to living in such a house, so there is no inconvenience."¹²

There is general respect for Priyangumanjari and Matul where any kind of affinity or intimacy was absent.

(0) Respect (+) Ignorance

Dialogue between Anusvar and Anunasik

Anusvar: Yes, it's done. Isn't it? Why resonant?

Nasal - Yes, it is done, only one look remains.

In the said dialogue, the sense of respect is manifested in an even position.

(-) Respect (+) Annoyance

Mallika: Arya Antonym This time and place is not for all these things. I wasn't expecting to see you here at this time.¹³

Ambika - yes, I see. That's why I'm saying. The penchant and lining are for human beings to sleep, not to animals.¹⁴

The above statements do not imply a sense of respect. Therefore, (-) is respect.

(- -) Respect (++) Hatred & Annoyance

Kalidasa's statement on the stranger Dantula suddenly entering Mallika's house: As far as I know, we are not acquainted. How dare you come into a stranger's house?"¹⁵

and

Ambika asks Vilom to leave her house – "Go away, Vilom. You know you're here..."¹⁶

Disrespect is an emotion – so (--) there will be negative respect

All the creativity of the theatrical language is in the use of words, in the composition of that language, which is full of different fluctuations, different rhythms and tones, with diverse gestures of acting.

Ashadh Ka Ek Din Even if the external outline of the personality of all the characters in the play is not described, then from the tone and rhythm of their dialogues, their personality can be easily discovered from inside to outside, the whole state of mind, the acting style of all in the group of words coming out of their mouths, in their combination. The tone changes according to the personality of each character. Though the language is the same—some places are worth seeing, especially the clash of Kalidasa and Dantul in the first issue—the strong personality of the poet on the one hand, the inner conflict of the royal class on the other. Tones are revealed by the sounds of words duality, satire, pain, simplicity and crookedness. The same is the case with the dialogues of Kalidasa and Vilom.

Kalidasa: Even the interruption of the year does not distance the opposite from the opposite. I'm curious to hear your question.

Vilom: I want to know if you are still the same Kalidasa, aren't you?"¹⁷

Priyangumanjari's mirror, majestic, personality, on the other hand, her inner disappointment, defeat and nervousness in front of Mallika is very well evident from the author's wordplay and tone.

"Most of my time is spent in the hope that their extended stage does not go back. It takes a lot of hard work, it . "

"Don't you understand that?"¹⁸

Ambika's tone conveys a mixture of tremor, stiffness, distraction, anguish and anxiety produced by the pain of the mother's heart.

Tomorrow your mother's body will not be left, and there will be no one-time meal in the house, so how will you answer the question that will arise before you. Will emotion solve that question?¹⁹ The dialogues of the anusvara-nasik clearly show how miraculously the different confluences of the word are produced by chance in particular rhythm and tone.

CONCLUSION

Rakesh's belief and vision are evident from these essential points of the play that- "For any emotional communication, the composition is not of words, but of some sounds in a particular rhythm. The creative use of words can find new rhythms in the rhythm of those contexts."²⁰ Thus, different expressions of the same subject are formed according to the tone. Code and tone are of great importance in the play. It is not independent in the play as it connects to its entire context. Therefore, creative theatre creates language and language creates creative theatre which opens up new possibilities of pragmatics and semantic contexts. Girish

Rastogi has said that "I'm looking for a language that's visual, that's a stage language. Language should be more direct, more life-giving and with words in their impact, it can be far more powerful as well as give a new form to old stories."²¹ In conclusion, it can be said that many tangible and intangible elements play their role in the composition of theatre language, but none of these elements are independent in themselves. They synthesize with the play, connect with the entire context and play their role in totality. It is the order of harmony and tension between all these creative elements that forms the characteristic and characteristic of the theatre language.

REFERENCES

- [1] Rastogi, Girish (1999) . Rangbhasha. Rashtiya Natya Vidyalya Prakashan, Pp 105
- [2] Mudrarakshak(1974). Aapka hi (Play). Rajesh Publication, Delhi (Preface written by Mudrarahshak), Pp 9
- [3] Shrivastava, Ravindranath (1980). Sanrachnatamak Shailivigyan. Aalekh Publication, Delhi, Pp. 23
- [4] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons, Delhi, Pp. 8
- [5] Mudrarakshak (1974).Aapka hi (Play). Rajesh Publication. Delhi. (Preface written by Mudrarahshak), Pp. 9
- [6] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons, Delhi, Pp 92
- [7] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons. Delhi, Pp 22
- [8] Shivpuri, Om. Sarika Magazine, March, 1973, P 33
- [9] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons. Delhi, Pp 55
- [10] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons. Delhi, Pp 67
- [11] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons. Delhi, Pp 29
- [12] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons. Delhi, Pp 71
- [13] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons. Delhi, Pp 38
- [14] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons. Delhi, Pp 19
- [15] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons. Delhi, Pp 17
- [16] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons. Delhi, Pp 35
- [17] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons. Delhi, Pp 39
- [18] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons. Delhi, Pp 70
- [19] Rakesh, Mohan (Edition 2016) . Aashadh Ka Ek Din. Rajpal & Sons. Delhi, Pp 25
- [20] Rakesh , Mohan. (Shabd aur Dhavni) Natrang. Vol-21, October-December, ISSN No 0971-0825, Pp 11
- [21] Rastogi, Girish(1999) . Rangbhasha. Rashtiya Natya Vidyalya Prakashan, P 158